മലയാളം റിസേർച്ച് ജേണൽ
MALAYALAM RESEARCH JOURNAL

ഉള്ളടക്കം/ Contents

മലയാളത്തിന്റെ സ്വനഘടന

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സ്വരങ്ങളും വ്യഞ്ജനങ്ങളും: നിർവചനം-സ്വരങ്ങളുടെ ഹ്രസ്വദീർഘഭേദം-മധ്യകേന്ദ്രസ്വരം-അരയുകാരം എന്ന പേരിന്റെ അടിസ്ഥാനം-കേരളപാണിനീയമതത്തിന്റെ അസ്വീകാര്യത-മലയാളത്തിലെ ദ്വിസ്വരപരിമിതി; വ്യഞ്ജനങ്ങൾ: സ്പർശങ്ങൾ, ചകാര-ജകാരങ്ങളുടെ സവിശേഷത-വർത്സ്യസ്പർശസവിശേഷത-വർത്സ്യം ഉൾപ്പെടെയുള്ള അനുനാസികസ്വനസമൃദ്ധി-പാർശ്വികങ്ങൾ-ഉൽക്ഷിപ്തങ്ങൾ-ഘർഷങ്ങൾ-ഫയുടെ സ്വനമൂല്യം-പ്രവാഹികൾ-ആക്ഷരികവ്യഞ്ജനം-ചില്ലുകൾ എന്ന ശുദ്ധവ്യഞ്ജനങ്ങൾ-ദീർഘവ്യഞ്ജനങ്ങൾ-വ്യഞ്ജന സംയുക്തങ്ങൾ; സ്വനതലത്തിൽ മലയാളത്തിനുള്ള സവിശേഷതകൾ

Tiruanjaikkalam: The Westernmost Extremity of the Tamil Saivite sacred Geography

S. Jeevanandam and M.N. Rajesh

Abstract

This paper seeks to understand the Saiva abode of Tiruanjaikkalam and its place in the Saivite scared geography. While the Saivite sacred geography that was composed in Tamilakam focused on the core regions of the Chola country, there are certain regions beyond the Tamil country like Sri Lanka where Tamil is spoken or in Andhradesa, which is the borderland of Tondai nadu or in north India where the regional sacred geography of Tamilakam coalesces with the pan-Indian sacred geography of Kailash etc.

This paper starts with a description of the temple of Anjaikkalam and how it became part of the Saivite sacred geography by focusing on the Tevaram, the primary text where the sacred sites numbering 275 in all were elevated to a sacred status by the reference in the eleventh Tirumurai of the Tevaram. *Tiru* is a prefix equivalent to *Sri* and is usually appended to temples and sacred sites. Specific verses referring to Anjaikkalam will be analysed here, and paper and an attempt are made to answer the question of why Anjaikkalam became a choice of a site to be canonised in the Saivite canon and hence enciphered as a sacred site transforming it into an eminent sacred space.

Symphonies Of Loss In Oral Literature: The Nuances Of Silence In *Bharani Pattu And Cholpattu*

Mallika A. Nair

Abstract

The erudite world has newly awakened to the oral character of language and to some of the deeper implications of the contrast between orality and the printed word. In an effort to address the notions of orality and print, the present paper would analyse the concepts of orality in Kodungallur *Bharani Pattu* in Central Kerala and the *Cholpattu* in theyyam, the ritualistic art form of the North Malabar in Kerala. These indigenous ritualistic art forms, in fact, survive so much on what is still handed-over through word of mouth. The paper would also attempt to address the loss or space left unsaid when an ancient literature transcends from the spoken to the written through indigenous performances. Meanwhile, extending the written and the print to include the unwritten / oral would also help address these silent pockets of narratives thereby giving them an opportunity to survive in time.

Keywords

Folklore, Performance, Oral tradition, Orality, Print modernities

Malayalam Language and Literature Before and After Print: Modernity and Method in Nineteenth Century Kerala

Soumya Mathew Kutty and C.S. Biju

Abstract

Print technology served as the medium of linguistic and literary standardization all over the world. It regularized different script forms, unified dialects and engendered a new literary environment in various lingual territories. In Kerala, Malayalam printing was introduced in the first half nineteenth century by Benjamin Bailey, a Protestant missionary, and within decades it got incorporated into the existing system of knowledge transmission. Before the advent of print, Malayalam was a medley of innumerable regional and communal lingual variants, most of which were incomprehensible outside that particular class or locality. This fragmentation was further intensified by the prevalent caste system that impeded the intermingling among various caste-based communities as well as the superstitious apprehensions regarding travel and relocation. The introduction of print technology resulted in the debilitation of the power of caste and built a common socio-cultural platform that enabled mutual communication among different communities. It ensued in the standardization of divergent dialects and writing styles. As a result, there emerged a universal form of Malayalam, both spoken and written, which could be comprehended by all Malayalis irrespective of their caste, religion, social status or locality. Print technology catalyzed this transformation by enabling all literate individual to access texts authored using the new lingual/literary style. As the European missionaries were the earliest proponents of print in Kerala, the books that pioneered this tendency were evangelical in nature and content. They mostly included translation of the Scriptures and ecclesiastical tracts, which were used as a means of spreading Christian ideals among the populace of Kerala. Soon, the translations gave way to original literary creations that included both religious and secular texts. New literary genres such as

novels, short stories, essays, prose drama etc. emerged in the literary scenario of Kerala. Therefore, it can be claimed that the introduction and spread of print technology resulted in the formation of a new lingual/literary environment in Kerala. This paper explores the social circumstances that led to the transformation of Malayalam language and literature during nineteenth century.

Keywords

Print Technology, standardization, *uchabhasha*, *neechaBhasha*, *paathiri*Malayalam, literary environment

Textual Criticism In Understanding Ayurvedic Samhitas

Aswathi K., Haroon Irshad and Leena P. Nair

Abstract

Textual criticism is the method of restoring a text as nearly as possible for their original form. It is the methodological identification of the textual variants or different versions of either manuscript or printed copy. It pertains to the critical evaluation of the manuscript with respect to recovering the originalwording. Ayurveda is a field where immense number of such manuscripts are available. So, for proper understanding and interpreting such knowledge, we have to analyze them in-depth. Critical analysis of these texts provides a wide range of knowledge. Textual criticism includes two major steps-lower criticism and higher criticism. Lower criticism has three stages Heuristics, Recension and Emendation.Higher criticism can be considered as the fourth stage of textual criticism. Here an editor gives details on place of author, source of text, relevance of the text, period of the text, commentaries available on the text etc. It is broadly classified into Source criticism, Form criticism, Redaction criticism,Tradition criticism, Radical criticism. Even though these steps are mentioned separately, these take place simultaneously. Critical edition will help to analyse the text completely and interpret what the author has intended. This paper aims to describe the role of textual criticism in understanding Ayurvedic Samhitas.

Keywords

autograph, critical apparatus, lower criticism, heuristics, recension, emendation, higher criticism, source criticism, form criticism, history criticism, redaction criticism, radical critisim, transposition, orthogaraphic confusions, additions, deletions

Kim Scott: Articulation of Narrative Patterns

Aleena Manoharan

Abstract

Postcolonial writings are often characterised by attempts to decentre grand-narratives. Heteroglossic compositions, with their capacity to thwart dominant narration, are employed by writers to reveal hitherto

unspoken stories of discrimination and exploitation. Kim Scott's novel *Benang*, attempts to overcome the confines of racist discourse by participating in alternative forms of storytelling. This paper examines how Scott articulates different narrative patterns –the indigenous and colonial- within a single narrative framework. Such articulation has dual consequences; while the writing itself contests the discursive power of assimilationist narratives, attempts to gain wider acceptance within the colonial framework cannot be ignored for obvious reasons. Scott's attempt at disrupting the linear narrative in *Benang*, whereby the readers are not taken through easy paths of reading, runs parallel to the eugenicist experimentation carried out on the Aborigines, which forms the plot of the story. Each endeavour has disturbed the dominant systems- colonial and Aboriginal- in order to be customised for its own ends, whereby the ultimate configuration is an ensemble of disparate elements that form the cultural and social politics of contemporary Australia.

Keywords

Glimpses from North East Poetry

Sigma G. R.

Abstract

Contemporary Indian English poetry from North East is rich, because of the conscious contribution of North East poets on unique themes. Images of the beautiful North East region, mountains, valleys and hills, clouds, rain and rivers, forest, flowers and birds, myths and folklore etc are popular with the readers of poetry. Poets in these regions consciously use their culture, tradition and identity to make the world know about the diversity of this region. People in the North East region face a lot of issues like war, political and social issues, but they are united in their love for nature. They try to create an awareness among the reading public about their sad plight, but they also show how they united under great Nature. Their eight different states are abundantly gifted with bounties from nature, but tribal clashes and political unrest are common there. Yet, nature becomes the theme in many poems. This paper attempts to give a brief view of North Eastern poetry.

Keywords

ദക്ഷിണായനവും ചങ്കമെഴുത്തും: സംഘസാഹിത്യ സാംസ്കാരികതയുടെ പിൽക്കാല ധാരകൾ

അജയ് എസ്. ശേഖർ

സംഗ്രഹം

തെന്നിന്ത്യയുടെ പ്രബുദ്ധവും പ്രാചീനവുമായ ജനായത്ത മാനവിക സംസ്കാരത്തെയാണ് സംഘസാഹിത്യം സൂചിപ്പിക്കുന്നത്. ധർമലിപിയും ബൗദ്ധമൂല്യബോധവും ബഹുജനങ്ങൾക്കിടയിൽ പ്രചരിപ്പിച്ച അശോകന്റെ

ബോധകസംഘങ്ങളാണ് ഈ ദക്ഷിണായന സംഘസംസ്കാരത്തിന്റെ അടിത്തറ പാകിയത്. ചാതുർവർണ്യപര മായ ജാതിക്കും ഉപജാതിക്കും ലിംഗാധീശത്തത്തിനും എതിരായി പ്രവർത്തിച്ച ഈ വിമോചന ബഹുസാംസ്കാ രികത വർത്തമാനകാല അധീശ സമഗ്രാധിപത്യ കാലത്ത് പലതരത്തിൽ പ്രസക്തമായി വരുന്നു. തെന്നിന്ത്യയുടെ ചങ്കമെഴുത്തും ചെറുത്തുനിൽപ്പും മാധ്യമ അക്കാദമിക മുഖ്യധാരാസംസ്കാരങ്ങളുടെ ഭാഗമായി വരേണ്ടതുണ്ട്, പ്രത്യേകിച്ചും വരേണ്യ സംസ്കൃത പുരാണപാരായണങ്ങളും കുലീന സ്മൃതിശ്രുതിപുരാണ പട്ടത്താനങ്ങളും കേരളത്തെ രണ്ടാമതും കീഴടക്കുമ്പോൾ. ജാതി, ലിംഗം, പരിസ്ഥിതി, ഭാഷ, പ്രദേശം, മതം എന്നിങ്ങനെയുള്ള നിർണായക വർത്തമാന യാഥാർഥ്യങ്ങളുടെ രാഷ്ട്രീയ സന്ദർഭങ്ങളും സൂക്ഷ്മ വിവക്ഷകളും, ഈ ലേഖനത്തിൽ, വിമർവിശകലനം ചെയ്യപ്പെടുന്നു.

താക്കോൽവാക്കുകൾ

തെന്നിന്ത്യ, തമിളകം, തിണവഴക്കം, ദക്ഷിണായനം, ചങ്കം, ചമണം, സംഘം, കലാചാരം, ധമ്മം, ധമ്മപരിസ്ഥി തി, ധമ്മലിപി, പള്ളി, ചേരി, കാവ്, അനിത്യവാദം, പ്രതീത്യസമുൽപ്പാദം, ഭൂമീസ്പർശം, നീതി, ജൈവനൈതിക ത, കോൺസർവേഷൻ, ജൈവാവബോധം

കവിയ്ക്കും വിവർത്തകനുമിടയിൽ 'വീണപൂവ്'

സുജ എസ്.

സംഗ്രഹം

കവിതാവിവർത്തനത്തിന്റെ പ്രശ്നങ്ങളും അവയെ അതിജീവിക്കാൻ വിവർത്തകൻ ചെയ്യുന്ന പരിശ്രമങ്ങളും അപഗ്രഥിക്കുന്നതിനുവേണ്ടി *വീണപൂവിന്റെ* ഇംഗ്ലീഷ് വിവർത്തനത്തെ മൂലകൃതിയുമായി ചേർത്തുവെച്ചു നിരീ ക്ഷിക്കുന്നതാണ് ഈ ലേഖനം. മലയാളകവിതയിൽ ഒരു പുതുയുഗത്തിനു നാന്ദികുറിച്ച കുമാരനാശാന്റെ *വീണപൂവ്* കവിയായ ജി. കുമാരപിള്ള ഇംഗ്ലീഷിലേക്ക് വിവർത്തനം ചെയ്തിരിക്കുന്നത് *The Fallen Flower* എന്ന പേരിലാണ്.

താക്കോൽവാക്കുകൾ

വിവർത്തനം, മൊഴിമാറ്റം, ഭാവുകത്വപരിണാമം, വ്യാക്ഷേപകം

The state of entrapment
in the films of K.G. George

Smitha E.K.

Abstract

K.G. George, one of the best directors in Malayalam cinema is an auteur as he never repeated himself and never followed a genre. Even then, the human psychology was his continuous topic of experiment as he closely watched the human psyche, individual and collective, in all his films. He depicted violence within the individual as well as in a household and a society. He studied and narrated deeply how people are being victimised. His characters were victims of guilt, victimised by the society and the patriarchal households. And in a way his victimised characters are entrapped either within oneself or within the house or society; they are entrapped in their own lives. This paper analyses qualitatively how this auteur presented subtly the

entrapment of the men and women who in a way led to become the victims. For that the author conducts a descriptive analysis of three films of K G George namely *Ulkkadal* (1979), *Kolangal* (1981) and *Mattoral* (1988). *Ulkkadal* depicts the entrapped souls within oneself, *Kolangal* represents a society being trapped within itself and *Mattoral* deals with a house which severely becomes trap for the female character. The author analyses these films deeply to understand how the director exercises the entrapment effectively.

Keywords

Nallamma, Dhanvantari and the Apothecary: Healing Practices in O.V. Vijayan's 'The End of a Battle' and 'Wart'

Salil Varma R.

Abstract

The impact of Modern Medicine and its representatives on rural/feudal life in Kerala at a specific historical point as seen in O.V. Vijayan's 'The End of a Battle' and 'Wart' is the objective of this study. The stories, though widely different in technique-the former being realistic in its depiction of the social fabric grounded in traditional ways of living and handling illness primarily through religion, and the latter resorting to fantasy with its minimally depicted social life-contain sustained descriptions of conflicts between western medical practices and practices of eastern medicine and faith based cures which point to Vijayan's preoccupations with the possibilities of medical metaphors as modes of representation of the displacement of the relatively fragile and unorganized local cultures.

Keywords

A Study on Women spirituality and Attukal Ponkala in a Ritualistic Space of Trivandrum City

Syamili S.

Abstract

This paper takes as its object of study Spirituality and traditional practice of *Ponkala*, a temple practice prevalent in the *Aattukal* temple of Kerala, during which thousands of women congregate in the temple and its surrounding areas. My study attempts to ethnographically place the practice of *Attukal Ponkala* and the related rituals within the framework of popular participation and map out how *ponkala* has now trickled out both spatially and in the popular imagination. The religiosity associated with *Ponkala* has now been reconfigured in many ways and it has now become embedded within a public participatory mode of discourse.

Crucially, the perception of the women spirituality is dual layered in the context of the *Attukal Poankala*, on the one hand, there is a notion of the spiritual and ritualistic in which the temple becomes the bench mark to redefine the relationship of the public and in which it tries to bring to the forefront, a different imagination of social harmony among the people of numerous religious, social and economic communities or classes. However, there is also a simultaneous interruption of the unremarkable in the sense that *Ponkala* , in its modern variant, is a highly televised and commoditised event that brings the customary machinery of life to a virtual standstill, through the performance and spectacle of a ritual.

Keywords

Rituals of Ponkala, Spirituality, participants of Ponkala